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JUNE 1992



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1. The four characters, Bison, Balrog, Sagat and Vega, who were previously only computer controlled, may now be used as player characters.
2. Both players may select the same player character. (i.e. Guile vs Guile)
3. Most graphics, including background and figures, have been enhanced.
4. Full LAI Conversion Kit includes Top Mylar with Player Instructions.
5. Optional Control Panel Polycarbs available to suit most LAI model cabinets.

STREET FIGHTER IITM

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CHAMPION EDITION

VEGA



BISON



BALROG



SAGAT



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ALL OTHER EXPORT ENQUIRIES TO PERTH OFFICE



EDITORIAL

What are We Doing Wrong

When we compare our industry to the United States, there seems to be some alarming discrepancies in terms of market penetration and development.

In the U.S. market there are 2.1 million amusement machines, while Australia has only an estimated 50,000. They also have 9,500 leisure centres and we only have about 100. The total industry value in the U.S. is \$9.3 billion compared to \$200 million in Australia. Their industry is twice the size of the motion picture industry but for some unexplained reason, our industry is only half the size of the motion picture industry in Australia.

Even if you allow for the fact that the United States has 16 times our population, it still shows that industry development in the U.S. is still 2 - 3 times greater than it is in Australia.

So why is it that we have these discrepancies. The price of games in Australia is higher because of import duties and Sales Taxes but then so is the price per play which should compensate. The availability of locations must be very similar on a population pro-rata basis because the trends in social, recreational and entertainment activities are very similar in both countries.

We don't see a lot of new operators expanding rapidly by buying the latest games, installing them on low commission rates and securing their investment with location contracts. Perhaps this demonstrates the reason why the Australian market has not developed as fast as the USA. Perhaps its because Australian Operators aren't making sufficient profits to

reinvest in equipment to facilitate the industry's growth.

Maybe its time now to address the major issues of commission rates, location contracts, price per play and the quality of equipment so as to take advantage of the opportunities that exist in today's market place.

Its an established fact that progressive operators who are concentrating on these factors are achieving a substantially higher return on investment than those operators who are using older and more obsolete equipment, paying higher commission rates, still on 40 cent play and not bothering to secure their locations with formal contracts.

Now is the time to take advantage of these opportunities but the Operators have to get their house in order first.

"STREET FIGHTER II' CE" Has Legs

The success of the recently released "SF2CE" is now well and truly established with the product now in the market for more than 2 months. Not only has the game established new record revenue levels for the "Street Fighter" game, but it has also established a precedent for \$1 play in the market place.

The vast majority of games have been kept on \$1 play and although it is competing with the original "Street Fighter II" and other games on 60 cent play, the earnings are still being sustained at a high level.

ORIGINAL "STREET FIGHTER II" KEEPS GOING

Most operators would expect the original "Street Fighter II" game to fall in takings after the release of the "Champion Edition". Surprisingly, the income levels on this superseded game are still holding up strongly after up to 16 months on location. Whilst it is logical that players would show a preference for the "Champion Edition", they seem very happy to keep playing the

original "Street Fighter II" as well.

Not since the days of "Space Invader" has a game had such longevity. Normally, even the most popular games start to level off or decline after a few months but the "Street Fighter" series seems to be an incredibly exceptional game that keeps the player's interest month after month.

The key to a top game is not how much it earns in the first few weeks but how much it earns in the first year. In this regard, "Street Fighter" seems to hold all the aces.

The all
NEW

LB 25" Monitor Standard Cabinet

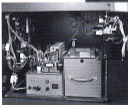
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NSW AMOA hold Trade Show

The Amusement Machine Operators Association Ltd. of New South Wales held a Trade Show and Dinner at the Sydney Hilton Airport Hotel on May 13th.

All of the major distributors exhibited so the Operators and the Trade generally could see the very latest range of product available.

The main exhibition stand was Leisure and Allied Industries who showed a range of 10 different products.

They took the opportunity to

release their new "UR25" standard upright video cabinet which is a competitively priced unit featuring a large screen monitor, all plywood double formica cabinet, standard 4 player control panel easily convertible to 3 or 2 player, built-in digital displays, one central chassis containing all components, colour co-ordinated cabinet and a NRI Electronic Coin Mechanism.

"UR25"

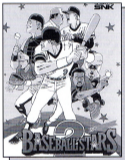
NEO GEO

Leisure and Allied displayed the latest range of Neo Geo games including

Neo Geo 4 Cabinet



Ninja Commando



Baseball II



Fatal Fury

"Ninja Commando", a fast moving Ninja Combat game, "Baseball II", the 3rd and most successful baseball game in the Neo Geo series, "Fatal Fury", a strong fighting game still performing strongly 3 months



Mutation Nation

after release and "Mutation Nation".

"Street Fighter II" Champion Edition



Street Fighter II Champion Edition

Just like in previous Trade Shows held in Japan and the United States, the new Capcom "Street Fighter II" Champion Edition dominated interest from visitors and was undoubtedly the leading conversion game on offer.

The new Konami "X-MEN" also attracted a lot of attention. The machine shown by Leisure and Allied Industries was a prototype version featuring twin 33" monitors. The production version will be a more compact model which utilises 25"

Continued over.....



X-Men

monitors. "X-MEN" is a 6 player simultaneous play fighting game with buy-in features. It operates on \$1 play and based on a 3 minute game, it has an earning capacity of \$120 per hour. The game has now been on test in Australia for 6 weeks and the results have been outstanding.

Sega "Air Rescue"

The latest offering from Sega was a twin player cockpit



Air Rescue

helicopter game called "Air Rescue". The seat and control mechanism is very similar to the "Thunderblade" deluxe but the game play is entirely different. Obviously a product designed only for arcades but it must be considered a significant attraction piece.

"PLAYSCENE 33"

The age of the big monitor is

here. The industry started with 14" monitors in the 1970's and graduated to 20" by the early 1980's. Since about 1988, the trend has been towards 26" picture tubes and now, not surprisingly, Leisure and Allied Industries has released their "Playscene 33" featuring a huge 33" monitor.



Playscene 33

It is designed as a standard cabinet which can incorporate up to 6 players.

The player control panel can be set at varying distances of 2.3m to 3.3m from the screen. The sound system is optimised by two 8" speakers at the rear complimented by two 4" speakers in the control panel cabinet for optimum sound. Easy access for servicing, castors at both front and rear, NRI coin mechanism, construction from 18 mm double laminated plywood plus the fact that the game can be divided into sections for transport, makes the "Playscene 33" a feature packed product from Leisure and Allied Industries. The entire cabinet is colour co-ordinated in bright red which makes it very conspicuous on any location.

The cabinet on display incorporated Konami's latest 4 player fighting game "G.I. Joe".

"B.O.T.S.S."

Another strong performer for Leisure and Allied Industries has been the Micro Prose designed

cockpit video game entitled "B.O.T.S.S." (Battle of the Solar System). The cabinet for this game was specially designed by Leisure and Allied Industries to simulate a warbot machine as seen in the Star Wars movies. The cabinet design has been so successful that it is now being exported to the United States.

Pinballs

Two years ago there wasn't a particularly strong demand for pinballs because operators believed that they cost

substantially more than a video game and didn't earn as much. That situation appears to have completely reversed because now, pinballs compete in price with dedicated video games and earned equally as well as if not better.

Thus the demand for pinballs has increased dramatically, particularly in the last 12 months whereas sales have increased more than 400%.

WMS Industries manufacturers of Williams and Bally pinballs dominate the market world-wide and Australia is no exception to that rule.



The Addams Family

B.O.T.S.S.

On display at the exhibition was Bally's current smash hit, "The Addams Family" themed around that universally loved



Continued over.....

and instantly recognisable family that has endured for over 25 years. When Williams released "Terminator 2" in August 1991, the industry believed that it may be years before another pinball with that earning capacity would be released. Well, the operators didn't have to wait very long because the very next model released from WMS Industries was the Bally "The Addams Family" which has already outsold "Terminator 2" and Leisure and Allied Industries expect to keep selling this game through September this year.

Revvng up and raring to go right behind "The Addams Family" is Williams latest creation "The Getaway".



The Getaway

Pinball designer Steve Ritchie who is credited with the original "High Speed" game has now created this fascinating sequel. The industry has high hopes for this product because it just so happens that Steve Ritchie was also the designer of "Terminator 2". "The Getaway" boasts of the all-time greatest action device, the "Supercharger" magnetic ball accelerator, spins balls at dizzying speeds for wild excitement and scores - all with no moving parts. It is a "clean

Getaway" with Williams Electronic Flipper System for long-term performance and reliability. Flipper buttons control the steering and the gear shift controls the speed in this pedal-to-the-metal car race with hairpin turns and challenging obstacles. Completing the entire yellow green and red traffic light sequence starts 3 ball Multi-Ball with sirens screaming and engines roaring. An actual gear shift on the front of the cabinet launches the balls onto the playfield and shifts through features during game play.

AGI flew in a prototype of the latest pinball from Data East entitled "Lethal Weapon 3". Based on the movie of the same name starring Australian Megastar Mel Gibson, the game appears to include a lot of "Terminator 2" style features which certainly can't do it any harm. It is difficult to tell how good this game will be because there have been no earnings reports published but providing the game earns well, the licence theme of "Lethal Weapon 3" will give it some good promotional opportunities.



Super Mario Bros.

Premier Technology was also in there with their latest Gottlieb pinball game entitled "Super Mario Brothers". The irrepressible Mario is in his fourth adventure, battling bigger and badder enemies in the Dinosaur Islands. With eight worlds and 96 sensational levels to explore and conquer, it's the

greatest Mario adventure ever.

Again, no test information available. Gottlieb games have not been strong performers in the past but they are priced to compete against proven performers from Williams and Bally.

CD PHONOGRAPHS

A big range of juke boxes were on display. The most popular brands appear to be "Rowe" from Ramada and NSM from George Campbell and Co. In addition, the latest models from Wurliizer, Sound Leisure and DDA were also on display.

A new Australian manufacturer in the Compact Disc Juke Box field is the compact Disc Juke Box Company from the Sydney suburb of Leichardt. World known showman and carnival operator, David Miller has been manufacturing these juke boxes designed primarily for party hire.

The cabinet design is based on the 1940's style Wurliizer phonographs and is very ornate, ideal for the party presentation. The machine features a 10 disc mechanism giving a capacity of up to 250 selections.

The Show attracted about 150 visitors which was disappointing as this represented only about 30% of the operators in New South Wales. Considering it was a NSW Show, there were a surprising number of visitors from all States of Australia.

FROM QUEENSLAND

Ken Priest
George Campbell
Wes McLean
Ken Corley
Mark Schneider
Jon Burmeister

FROM WESTERN AUSTRALIA

Malcolm Steinberg
Steve Percy
Neil Liddell

FROM A.C.T.

Bill Dojunoski
Aldo Calvani
Michael Nennes

Continued over.....

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Red &
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Alex Murray
Daniel Chen

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Christopher Blackman
Paul Modica
Peter Whelan
Thomas Davenport
Michael Link
Michael Cook
Felix Sajn

FROM SOUTH AUSTRALIA

Frank Sebastian
From Darwin
Max Griffiths
From USA
Gil Pollock

AMOA DINNER

On the evening of the Trade Show, the AMOA held a dinner which was a complete sell-out. It was limited by space to only 150 guests. Invited speakers at the dinner included Malcolm Steinberg, Managing Director of Leisure and Allied Industries who addressed some of the issues the Industry was currently facing. He drew attention to anomalies between the U.S.A. and Australian markets which even after allowing for population difference, indicated that the U.S. market had a substantially higher growth rate. He believed that the reason for this was that Australian Operators were not generating sufficient profits and Cash Flow to reinvest in new



Part of the LAI Display Stand

product to take advantage of the Industry growth opportunities. He stressed the need for lower commission rates, location contracts and an increase in the price per play in order to generate the profits necessary for the Industry to continue to grow and expand.

Malcolm Steinberg also addressed the issue of the possibility of a goods and services tax if there was a change of Government at

the next election. He stressed that although GST would replace Sales Tax, the cost would be 3 times greater than the amount of Sales Tax the Industry is currently paying. He believed that

Operators individually should approach their Members of Parliament pointing out that GST is a value added tax which should be added on to the cost of the goods or services. With coin-operated games, it is impossible to incorporate a 15% add on tax because of coin denominations. He also urged Associations to collectively place submissions to both the Government and the opposition.

The Trade Show in Sydney was the first in several years and, in a way, it was



Able Amusements with a range of Gottlieb Pinball Machines

disappointing that it was not better attended. Hopefully, the AMOA will continue to hold these Trade Shows annually and their interest within the Industry will grow.



Bruce Colbourne General Manager of AGI with their new driving game "Grand Prix Star"



Part of the LAI Display Stand

Continued over.....



Recent Amusement Machine Industry Update

Part of the LAI Display Stand



LAI's new Playscene 33 featuring a 33" monitor - being inspected by John Robeille



Dave Miller and Lynda Robbins with the new party hire CD Phonograph



George Campbell (right) showing an NSM Phonograph to Wallalong operator John Robeille



ARMADA Showing the latest Rowe CD Phonograph



Peter Vlandis, Jenny Melidies, Greg Melidies and Sandy Elliot at the AMOA Dinner



John and Timena Sullivan enjoying their evening at the AMOA Dinner at the Airport Hilton Sydney, May 13th



Tracey Birch and Bill Kitto (Central Coast) enjoy some lively conversation with Greg Allen (Chipping Norton) and Dave Anderson (Gunnedah)



John and Rayma Robeille with Colin Sullivan discussing aspects of the Amusement Machine Industry at the recent AMOA Dinner



Lyn Shakespeare (LAI Sales NSW) enjoying conversation with Tony Brook (Anthony's Amusements) and Paul Streeter (LAI Operations NSW) at the AMOA Dinner.

WARNING

COUNTERFEIT

"STREET FIGHTER 11' CHAMPION EDITION"

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Video Games get the Thumbs Up

To most children, video games are an entertaining way to pass the time by helping Nintendo characters Mario, Luigi and Yoshi rescue the Mushroom Princess.

But to Carl Holmgren, a professor at Bowling Green State University in the United States, video games are the basis for the study of "liminality".

To sociologist Andrew Yiannakis, of the University of Connecticut, they provide the chance for a "discriminate analysis" of children's game-playing preferences.

And to Lynn Okagaki, of Cornell University, they are fodder for the measurement of spatial skills.

These and more than a dozen other scholars gathered in Louisville, US, last month for the first major academic conference on the ubiquitous video game.

Over two days of seminars, they traded studies and opinions on issues ranging from whether violent video games promote aggressive behaviour to how the games might even be used someday to motivate obese children to exercise.

The overall findings may come as a disappointment to the many parents looking for proof that video games are evil. Most of the experts said they appeared to have little lasting effect on children's behaviour, though they also said more research into the subject was needed.

Gary Creasey, of Illinois State University, said his studies had found that children's interest in video games significantly reduced the time spent on only one activity: watching television.

Mark Potts reports

Other researchers said they had found that video games could increase players' spatial or eye-hand co-ordination skills; that they helped develop decision-making processes; and could improve children's self-esteem.

Some studies have estimated that more than half the games put out by Japanese company Nintendo and others use violence. The effect on game players provided a rich topic of discussions at the conference.

"One of the most worrisome things about the whole video game phenomenon is how it ties into the military-industrial complex and the acceptance of war," said Drew Tiene, an education professor at Kent State University.

"If violence is seen as an easy solution in video games, that concerns me."

But he added: "I don't know that shooting a lot of missiles and tanks really translates into players punching their friends in the nose."

Because the field is relatively new, the academic experts often sound uneasy about drawing long-term conclusions.

"I wouldn't be surprised to find out that massive amounts of violence and aggression in video games promote violence and aggression later on," said Geoffrey Loftus, a psychology professor and video game expert at the University of Washington who was unable to attend the conference. "We just don't know."

Professor Creasey said his studies had indicated a slight increase in family conflict because of video games. But there was no indication that it lasted beyond a few weeks after the purchase of the games and it might have been mostly the result of parents' attempts to make rules about how much time children could spend playing their new games.

Professor Holmgren, a member of the popular culture department at Bowling Green State University, argued that video games were an important element in the study of liminality, or the use of time between major daily activities.

Many video game users played the games to fill this casual time and often found the games a relief from stress induced by school and work.

Nintendo, by far the leading maker of video games, paid some of the costs of the conference. The company said, however, it did not fund the research and had no part in selecting the participants or the topics discussed.

The conference was part of the much bigger annual meeting of the Popular Culture Association and America Culture Association. Topics at this year's meeting ranged from Madonna's relationship with the gay community to the dramatic use of clothing in the movie *Thelma and Louise*.

Sessions on *Star Trek* and *The Simpsons* drew more people than those on Nintendo. But participants in the video games conference said they welcomed the opportunity to share research in their fledgling field.

Malcolm Steinberg Speaks on Industry Issues

Transcript of an address given at the AMOA dinner, Sydney, May 13.

Thank you for that introduction Harry, I am grateful to have the opportunity to say a few words at a gathering of operators to address some facts and some issues which I think the industry should be aware of. I do intend talking about GST, but before I do that there are a few other things I'd like to bring to your attention.

Firstly, I'd like to tell you about some of the anomalies, or some of the differences, that exist in our industry here in Australia, compared to other countries, and in particular the United States.

Recently, the American Play Meter magazine published an industry poll, which gave some rather interesting figures about the industry in the United States, and I did some comparisons with our industry here in Australia after, of course, adjusting for the fact that the United States has a much larger population, in fact some 16 times larger than Australia.

In comparing the amusement game industry in the United States, say, with the movie industry, and we all know how big the motion picture industry is in the United States, in fact, it's a \$4 billion industry. Now many of you may be surprised to know that in the same country, the amusement game industry is a \$9.3 billion industry, so in fact it's more than double the size of the motion picture industry.

By contrast, here in Australia, the amusement game industry, we estimate a total volume of about \$200 million, and yet the movie industry does a volume of about \$400 million.

So we have a converse



Malcolm Steinberg

situation, in the US it's twice as large as the movies, and in Australia, it's only half as large as the movies, a difference factor of four. So it's odd that we should have this large discrepancy.

Some other interesting factors is the number of machines that operate in the market place. For example, in the US, according to Play Meter, there are 2.1 million machines. And our estimates are that there are 50,000 in Australia. Now even if you multiply that 50,000 by 16 to bring it on a comparative basis, you come up with 800,000. So comparatively we're still quite a lot less than the US.

And there are quite a lot of other statistics, I won't go into them all. Just one of them that might be of interest is that fact that in the US, according again to Play Meter, there's 9,500 leisure centres, and again by our estimations in Australia, there's some 100 only. A leisure centre being defined as a location that depends entirely

on the income from amusement games for its revenue. So again, there's a very big discrepancy, you multiply the 100 by 16, you get 1600 and that still compares to 9,500.

So why is it that we have this large discrepancy. I think that the reason why our industry hasn't developed fast enough is simply because the operators don't make sufficient profits to reinvest in equipment to achieve that level of growth. And I think that's something we need to address and I think it's something we can do, we can address successfully, if we apply what I call the "Three C" principle to our own operating businesses. And by the "Three C's", I mean firstly, commission rates, secondly contracts and thirdly the cost per play.

And if I can just talk very briefly about commission rates. Traditionally and historically in this industry, 50% seems to be the common thread. I've been in this business 34 years and as long as I can remember, 50% always seems to be the norm, and in some areas where it's highly competitive, 60% and even higher have been heard of in certain types of product.

We as a company took a decision about a year ago, that we wanted to change that, and as far as our operation is concerned, we were only going to offer 30% commission. Because we felt that was the maximum level any operator could afford if they were going to generate enough income to provide funds to reinvest in product to not only maintain but expand their business opportunities. And initially there was a lot of resistance within our own organisation but we bit the bullet and

Continued over.....

decided that that was all we were going to pay, so we set out on a campaign and we did just that. And we put games out on 30% and to our amazement, we found that it was relatively easy. We found that we could offer top product and offer quality service for the location, we were able to convince the location that in fact 30% of he would earn, with our particular games, and the service that we were prepared to back it up with, was in fact more dollars than he could earn on 50% on older more obsolete equipment. And we've been successful in that policy, to the extent now 30% is, in fact, the maximum commission rate we pay to street locations, and for some of the more expensive dedicated games we go down to 20%, and the very expensive games we operate at 10%. So we surprised ourselves and we surprised our industry and I am pleased to say that we are seeing very definite signs, particularly in the last year, of operators following that example and renegotiating commission rates, particularly on new locations to get a better deal in terms of revenue split.

The second point I mentioned was contracts. You know, contracts, when I came into this industry, was something that was never heard of, nobody ever bothered, or ever tried, to obtain a contract with a location. And I thought to myself that's strange, because any other type of commercial investment, such as a fax machine or a photocopier, or telephone equipment, they cost the same sort of money you know, \$5,000, \$10,000, \$15,000, \$20,000, if you will need that in your business and you want to lease it or rent it, you can't just get it unless you sign a contract. And you get into the amusement machine industry for some strange reason, operators were prepared to invest \$5,000, \$10,000, \$15,000, \$20,000 in equipment, put it on location without any commitment from

the location owner whatsoever. And ultimately, if it turned out to be a good location and made a lot of money, his competitor got to hear about it pretty quickly and the next thing is the competitor was offering 10% more, and the former operator had to take his machines out and there was a new operator in there on a higher commission rate. So, that wasn't really very secure for the operator with his \$20,000 investment.

And, in fact, several years ago in Victoria we decided to do some market research to find out why, why this strange phenomena was, and we interviewed a cross section of operators and asked them questions as to why was it that they didn't have contracts with the location. And the answer almost unanimously from all of them was, "well, we don't believe the location owners would sign a contract, because they know that they can obtain the same or a similar product from another operator that won't require a contract". And then we asked a second question as to how many of them had attempted to sign a contract with a location. And the answer again was unanimous in that none of them had ever attempted to sign a contract.

And that's really the problem. "Locations won't sign contracts" is a perception, it's not a reality. The reality is that those locations who buy equipment such as refrigeration and cooking equipment and post mix equipment for the hotels and so on, they rent or lease that equipment, they sign contracts. They know that if somebody makes an investment that investment has to be secured. And we don't have any problems signing a contract. In fact all the games we put out on location have location contracts. So, I urge everybody to rethink that tradition. If you make a large investment of that nature, and let's face it, games aren't cheap today, you're

entitled to protect that investment. If you negotiate an arrangement with a location to install it on 20%, 30%, whatever the arrangement is, and the location owner agrees to that, and agrees to installing your machines for a specific period of time, you are entitled to have that arrangement formalised and you are entitled to enforce that arrangement. And I think if that happens we'll see a lot less of site jumping, we'll see a lot less of commission rates being cut and we'll see a lot less of competition within the industry based on price instead of product.

Now I've talked about contracts, I've talked about commission rates, and I want to talk very briefly about the cost per play.

Now it's an interesting scenario because in 1972 the price of an amusement game went from 20 cents to 40 cents. That's 20 years ago. And in those 20 years there's been a lot of inflation, and in fact if you measure that by the consumer price index, and apply that to 40 cents in 1972, as of June 1991, that would be \$1.19, probably \$1.26 today. And yet there are still games out there on 40 cents, there are still other games, or most games are still on 60 cents today, but we haven't been able to keep abreast of inflation. There are a lot of operators in the industry who say that, \$1 play is too high, \$2 play is too high, but in a free market, it's not up to us to determine what is the right price per play, it's up to the market. And if we ask a price for our amusement services, and the market accepts that, well that becomes the new established price. Now last year, the price of pinballs went from 60 cents to \$1 play. And nobody's resisted that price. I don't know of any circumstances where new pinball games have had to reduce the price per play. So, I think it's possible to get an increased price, and I urge all of

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you to take the opportunity to do that, you could certainly do it with new equipment and an increased price combined with the lower location commission rate, will give you the sort of revenues that you need to be profitable enough to prosper in this industry.

So they're the "Three C's".

And now briefly, just a little about goods and services tax. As if we don't have enough problems in this business, potentially along comes the possibility of a goods and services tax being introduced if there's a change of government at the next election. Now for those of you who haven't done any research, I just want to explain how it works, very briefly, and what it means to you.

A goods and services tax is a value added tax, and it taxes us at every point of sale. For example, when you buy an amusement game or parts or service for any amusement game, you will be charged 15% on top of whatever price is quoted. Then when you use those amusement games to generate income on the location, you will have to pay

15% of the gross takings that you get from the location in tax. But you can claim a credit for the 15% tax you paid on the machines and the parts and the service that you got. So you're only paying tax on the last sale, and in our industry, the last sale will be when you get income from the machines on location. Then you might say that sounds like a fair deal, you know we won't pay any tax when we buy the machines, so we have to pay 15% on our takings. But the reality of that is that the 15% you pay on your takings, is approximately three times greater than the total amount of sales tax that is currently being paid in our industry. Now sales tax is a hidden tax when you buy goods, you pay the price and sales tax is included, so you don't realise the tax you are paying. But although you'll be getting a rebate for that, you'll find that it's costing three times as much. Now there are a lot of operators in this country that don't make 15% margins on their takings. And those that are in the fringe area will find that this goods and services tax will cause them to lose money whereas currently they may be

making a modest profit.

So I think it's time that everybody should address this, it's no good waiting until the election is over and then we have to face it as a fait accompli, now is the time to do something about it, you know associations can do something about it, operators individually can do something about it by speaking to their local members of parliament, you can certainly do something about it at the ballot box if you feel that way inclined when the next election comes along. But believe me that after my 34 years in the industry, I think this is the most serious tax, most serious cost that we've ever faced, and I think the effect of it could be quite devastating. So I hope that each and every one of you will think about that and either act on it directly or as an united body through your individual state or national association.

Thank you for the time you've given to me, I hope I've given you some at least food for thought, and again I'm grateful for the opportunity.

AWU Seeks Single-union Coverage in Leisure Parks

The right-wing Australian Workers Union has formally moved to win increased coverage of workers employed in leisure and Heritage parks in several States - angering several other unions with existing coverage in those workplaces.

The move, which became known with the federal AWU's lodging of a claim to the management of those parks, yesterday led to the other unions concerned deciding to refer the matter to the ACTU because of fears it would lead to single union coverage by the AWU.

The matter appears destined to end up before the Industrial Relations Commission.

The AWU's federal secretary, Mr Mike Forshaw, said last night the union was initially seeking to unionise those staff members who were not unionised "despite all those other unions being there".

"Ultimately one-union coverage is something that would have to be negotiated. We are concerned about those workers without protection, but if other union members want to come across that is their decision," Mr Forshaw said.

But the other unions are concerned and believe the AWU already has the backing of both the NSW Labor Council and the Heritage park management which has already told its staff it wants a reduction in penalty rates for weekend and public holiday shifts.

A letter from Actors Equity to the Labor Council warns: "the management is seeking to impose an industrial agreement on its employees and the proposed agreement is aimed at excluding all but one union from the site."

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50% Profit Share Reasonable

Some might argue that a 50% profit sharing arrangement is reasonable because the operation of an amusement game is a partnership between the operator and the location owner. The operator provides the machine, supplies the service and maintenance and takes the capital risk. The location owner provides the location, makes the space available, pays for the electricity and hopefully, promotes the game to their customers.

If that sounds fair, the real profit has to be determined. The 50% should apply to the real profit, not the takings. The profit can only be determined after the deduction of the operating costs which include the depreciation of the machine, labour, finance charges and all other overheads which contribute towards the operating costs.

On a new game in the \$6,000 - \$8,000 cost bracket, the operator's cost will vary between \$65 - \$80 per week. If this was deducted from the takings before the profit was split with the location, the correct percentages of takings will look something like this:

It seems logical that amusement games should be installed on a profit-sharing arrangement where either the costs are deducted from the gross takings before the split or alternatively, a commission rate based on the gross takings should be calculated to take account of the Operator's cost.

DEPRECIATION - A REAL COST

Some Operators will argue that depreciation is a provision and not a real cost because it doesn't have to be paid out in cash. Any operator who believes this is living in a fool's paradise because the depreciation provision is a real cash cost. That is the amount of money you have to reinvest to keep upgrading your games if income levels are going to be sustained.

50% OF PROFIT FAIR?

Some Operators would argue that they are entitled to get more than 50% of the profit because they take the capital risk. It is the Operator who has to purchase the game and take the risk as to whether the income will be

sufficient to provide an adequate return on investment.

Conversely, the location owner has no capital risk and the only cost is the supply of electricity and the value of the floor space utilised by the game.

Leisure Line has demonstrated in months gone by that if takings were split proportionately to the Operator's cost compared to the location owner's cost, then 7% of gross takings would be an appropriate commission rate. Some location owners may argue that their cost is a lot greater than the supply of electricity and floor space. They may claim to suffer inconveniences as a result of the game being installed together with the time spent on promoting the game within the location.

Whatever the outcome of the arguments from both sides, it is clear that present commission rates within the industry are too high and in favour of the location owner. The Operator needs to study his costs and ensure that commission rate structures are apportioned on a realistic basis.

| Takings | Operator's Cost | Profit | Location Split | Location % of Takings |
|---------|-----------------|--------|----------------|-----------------------|
| \$100 | \$70 | \$30 | \$15 | 15.0% |
| \$150 | \$70 | \$80 | \$40 | 26.6% |
| \$200 | \$70 | \$130 | \$65 | 32.5% |
| \$250 | \$70 | \$180 | \$90 | 36.0% |
| \$300 | \$70 | \$230 | \$115 | 38.3% |

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Unlikely Hero Creates Games and Profits

Shigeru Miyamoto is an unlikely hero in a bizarre world. Softly-spoken and slightly-built, Mr Miyamoto, 39, is the uncrowned king of computer game design - a strange world where the imagination combines with technological whiz-bangery to produce home entertainment.

As chief producer for Nintendo Co. Ltd, Mr Miyamoto has conceived some of the world's most popular computer games, including Donkey Kong and the Super Mario Brothers.

Despite his unprecedented success, the man many describe as a creative genius is an unaffected fellow who rides a pushbike to work and has not had a pay rise for years.

Mr Miyamoto, whose one apparent extravagance is to wear a Mickey Mouse tie, insists there is nothing mystical about making computer games.

"Making electronic devices is making a product," he said at Nintendo's Kyoto head office.

"It's not like a piece of art. I don't see myself as a creator of something beautiful."

One thing Mr Miyamoto does create is profits.

In the past decade his computer game designs have earned Nintendo billions of dollars and transformed the company from a down-and-nearly-out playing card manufacturer to Japan's most profitable company.

Nintendo has sold at least 40 million home computers worldwide and millions of software packages to play on them.

The company expected to have made \$1.5 billion in profit in the year ending March 31, 1992, from more than \$5 billion in revenue.

One in three Japanese homes has a Nintendo game computer.

And in the United States, where the popularity of Shigeru

Nintendo's computer king speaks to Matthew Franklin

Miyamoto's Super Mario Brothers rivals that of Mickey Mouse, one in four homes has a Nintendo computer. The company is attempting to buy the Seattle Mariners baseball team.

Doctors also know of Nintendo.

They have given the name Nintendoitis to a medical condition involving hand cramps caused from over-indulgence in playing computer games.

Mr Miyamoto, more at home climbing the small mountains around his Kyoto home than the corporate ladder, says he never dreamed his life's work would have such a profound effect on the world.

He grew up in the countryside outside Kyoto - the breathtakingly beautiful ancient capital of Japan.

His parents had no television so the little boy whose designs would one day entertain millions, amused himself by painting, making puppets and drawing cartoons.

"I think I was a very serious child," he said.

"People still say that I am too serious. I think I'm just an average person."

Shigeru Miyamoto joined Nintendo 15 years ago - just before the company made a crucial decision that has since become part of Japanese corporate folklore.

Formed in 1889, Nintendo had always been a conservative and profitable company that specialised in making playing cards and toys.

A downturn in the 1970s and early 1980s forced president Hiroshi Yamauchi to start

looking for a new cash cow about 1983.

"One of the section chiefs suggested we start designing computer games," Mr Miyamoto said.

"Before that I hadn't had the opportunity to put forward my own ideas because I was so junior, so I spent a long time working on an idea and doing research. One day I got the idea of a jumping game. I just decided, this is the one."

Five months later he produced Donkey Kong - the game that turned the computer game industry on its head and marked the start of an amazing turn of corporate fortune.

The ideas was for players to steer an Italian-looking hero through an adventure in which he jumped rolling barrels and climbed chains while avoiding marauding birds. If he could evade the obstacles the player would rescue a beautiful girl from an angry gorilla.

Analysts first scoffed at the game, saying it would never make it in a market dominated by games of violence.

Consumers voted with their fingers on buttons, rushing video game parlours and later buying millions of home software packages and hand-held game sets.

Nintendo spent about \$267,000 developing Donkey Kong and sold 60,000 arcade sets and an unknown number of software packages. The revenue ran into millions including at least \$267m in the US.

The breakthrough elevated Shigeru Miyamoto to guru status in game design circles.

He repeated his success with the Super Mario Brothers - a three-game series in which Italian brothers dodge evil enemies by showering them with fruit.

Continued over.....

"The motivation to produce the Super Mario Brothers came from the fact that our previous games had been aimed at teenagers," Mr Miyamoto said.

"I wanted to produce something of interest to teenagers, little children and adults so it would be something with wide appeal."

The Marios have been an even greater hit than Donkey Kong.

One of its three manifestations earned \$595m in the US alone and the game spawned television cartoons and massive Mario merchandising.

So where does Shigeru Miyamoto get his ideas?

"Ideas pile up in layers," he said. "You might be walking down the street or looking out the window and the idea comes. As I work on the last project I usually develop an idea that seems like fun. The process seems to evolve from one idea."

Nintendo game design was now a group effort involving a 20-man team, he said.

The aim was to create games "where a person watching someone else playing will beg for the chance to play".

The most startling thing about Shigeru Miyamoto's success is he has not received a pay rise beyond annual Consumer Price Index increases.

"My bonuses have been perhaps good but really fairly standard," he said. "I'm not surprisingly well paid or badly paid."

His real reward for creative services rendered was being given an open cheque book for new game design. Having the money to develop ideas was "more interesting" than amassing personal wealth, he said.

Games took three to six months to design and about \$1.3 million was spent developing each game.

In some respects Shigeru Miyamoto is a typical type of traditional Japanese - less concerned with personal wealth than with intellectual stimulation and satisfaction.

Although modern Japanese are seen round the world as money-hungry, the traditional culture spurns accumulation of wealth.

Shigeru Miyamoto rejects criticism that computer games are too addictive and prevent children from reading or playing sports:

"If you do anything too much it's bad for you. If your child is 18 and does nothing but play computer games it's a character problem."

In the Miyamoto home Shigeru's six-year-old son is allowed to play Nintendo games only if it is raining and he is unable to play outdoors.

In his spare time, Mr Miyamoto reads Agatha Christie books, plays guitar and watches movies:

"Raiders of the Lost Ark was my favourite and I enjoyed Twin Peaks. I watch for personal enjoyment but I like to see the timing and special effects."

Pareto's Principle

Not many people have heard of Pareto's Principle. It basically adopts the philosophy that in the commercial world, everything gets split on an 80/20 basis.

The theory goes that 80% of the business comes from 20% of your customers. Likewise, 80% of amusement game revenue is generated from 20% of the locations. If you extend that further, you must adopt the argument that 80% of the income comes from 20% of the games.

Whether 80/20 is the exact proportion, no one will really ever know but it stands to reason that only a minority of

games will earn the major part of the income in this industry.

There are estimated to be 50,000 games in the Australian market place and probably about 10,000 of them generate the major part of the estimated \$150 million in revenue generated each year.

If 50,000 games generate \$150 million, it is an average of \$57.60 per game per week. If 10,000 games earn 80% of that revenue (\$120 million) those 10,000 games would average \$230 per week.

When you think about the number of games in leisure centres, the top earning games like "Street Fighter" in the

street locations, CD Phonographs, Pool Tables and some of the better dedicated games, there could well be 10,000 machines out there earning better than \$200 so just may be, Pareto's 80/20 rule does apply to our industry.

PARETO'S 80/20 OPERATOR LAW

If everything works on an 80/20 basis, perhaps the same rule should apply to location commissions. 70/30 is now fairly common place in the industry so perhaps it is time to look seriously at the 80/20 split.

Copyright Appeal Reserved Decision

On May 18th, the Full Federal Court in Sydney heard an Appeal by Capcom Co. Ltd., Tad Corporation and Avel Pty. Ltd. trading as Leisure and Allied Industries vs Jonathan Wells which was previously judged in favour of Wells by the Federal

Court on December 2nd, 1991.

The Full Federal Court comprising of 3 judges heard legal arguments from both sides in what is an extremely complex piece of legislation which has never previously been before the Courts.

It is not known how much time will expire before a decision is handed down but it is going to be a very important decision as far as the future of the industry is concerned.

Nintendo's Game is Big Profits

TOKYO: Nintendo, the Japanese video game company, triumphed over sluggish economies at home and abroad to show higher profits in the year that ended on March 31, it said last week.

"Our business wasn't hit very hard by slow economies," a Nintendo official said.

Parent profit for 1991-92 rose 11.2 per cent from the previous year to ¥156.25 billion (\$1.61 billion) while sales increased

12.5 percent to ¥507.5 billion.

Nintendo's high-end 16-bit Super famicom, known in the United States as Super NES, was the main pillar supporting the company's domestic business, the Nintendo official said.

And as Super Famicom had not yet thoroughly penetrated the Japanese market, Nintendo had more room for domestic growth, Jardine Fleming Securities Ltd analyst Mr Jeffrey Zavattero said.

Booming sales of the 8-bit

Famicom and Nintendo's Gameboy series lifted sales in Europe, the Nintendo official said. But US sales did not grow as much as the company had hoped after Super NES hit the market in September last year.

Mr Zavattero said Nintendo faltered briefly in the US when it lost out to rival market Sega Enterprises Ltd in the Christmas rush last year.

It expected profits to rise to ¥166 billion in 1992-93. Analysts say this is conservative.

Sega Makes Multimillion out-of-court Settlement

TOKYO:

Japan's Sega Enterprises Ltd said it had agreed to pay \$US43 million (\$57.31 million) to American inventor Jan Coyle in an out-of-court settlement of a legal dispute over the use of his video game technology.

Sega, Japan's biggest amusement concern, said the payment would enable the parent, its subsidiary in the United States, and other companies, to manufacture and market products using technology developed by Coyle.

Sega said a first instalment of \$US23 million would be made immediately with the remaining \$US20 million paid by August 17.

The parent will contribute almost \$US29 million to the total amount, a statement said.

The out-of-court settlement followed last month's preliminary ruling by a Los Angeles court, ordering the company to pay \$US33 million.

The final ruling was expected to exceed the preliminary order, a spokesman said.

Sega said the special loss arising from the \$US43 million payment would be included in the company's accounts for the year just ended.

As a result, the parent cut its net profit forecast for the year to March from ¥31.5 billion to ¥14 billion (\$153.27 million to \$139.94 million).

But the company's projection for pre-tax earnings was revised up from ¥31.5 billion to ¥33.4 billion. Sega's sales forecast was also raised from ¥205 billion to ¥213 billion.

Hong Kong Customs get Tough with Copy PCB Distributors

Pirated TV game circuit boards have been seized in Hong Kong for the first time since the US customs complained of copyright infringement.

The value of the 552 circuit boards seized was estimated at \$1.3 million.

During the two-day operation, eight people were arrested - six Chinese men, one Chinese woman and one Korean man. They were aged between 18 and 69.

Senior Superintendent of Customs and Excise, Mr Vincent Poon Yeung-kwong said the pirated games were suspected to have been produced in Taiwan.

He said the games were then shipped to Hong Kong to be distributed in game centres and

By: S.Y. Yue

for re-export to the US.

Mr Poon who also heads the Intellectual Property Investigation Bureau, said the genuine circuit boards had trademarks on them while the forged ones did not.

He said the images of the forged games were found to be "a bit blurred" compared with the genuine ones.

Mr Poon said the game most copied was the popular "Street Fighter".

The forged circuit boards were sold at prices ranging from \$2,000 to \$10,000 while the genuine ones sold from \$7,000 to \$14,000.

The game owner discovered the piracy and complained

through the US Customs that his copyright had been infringing.

Mr Poon said he and his men conducted an investigation for about one month before launching the two-day operation.

Officers of the Customs Investigation Bureau searched seven companies, seven game centres and one flat.

The six people were released on bail ranging from \$4,000 to \$50,000 pending further investigation.

Mr Poon said possession of pirated circuit boards was an offence. If it was proved to be for commercial purpose, the owner faced a maximum penalty of \$1,000 fine for each circuit board in addition to one year in jail.

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 11. Input AC Voltage : 95-135 Vac 190-260 Vac
Inside CHANGE
 12. Input Frequency : 47 Hz - 63 Hz
 13. Line Regulation : 0.5% 15% - 100% Load
 14. Load Regulation : 1% 15% - 100% Load
- You Don't have to buy 10 for this price



11 AMP Model
USP-7 NOW ONLY

\$57.⁹⁵



15 AMP Model
USP-9 NOW ONLY

\$69.⁹⁵

**Quantity
Discounts
Available**

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ALL OTHER EXPORT ENQUIRIES TO PERTH OFFICE

Game-makers plan to grow with the kids

TOKYO: Video game-makers are getting ready for battle in a new era of full motion pictures and hi-fi sound they hope will keep today's children as customers long after they start wearing suits and ties.

New technology will take games beyond jerky cartoon characters and beeps and away from the present repertoire of shooting, action, role play and simulation, and allow users to see smoother and more realistic images of almost video quality.

The key is adding CD-ROMs, compact disc read-only-memories, which have 1000 times the memory capacity of the ROM masks now used.

The new videos will offer more story development and less shooting; because of the greater time taken to access information stored on CDs, they cannot react as quickly to firing or explosions as games that use the present mask ROMs.

Sega Enterprises Ltd is stepping up the competitive pressure. It has sold 200,000 units of its Mega CD, an add-on CD-ROM device released last autumn, and from April will sell

Wondermega, an all-in-one machine that can be used for games, music, electronic books and karaoke.

"CD-ROM means we can bring games up a level from children's toys," Mr Kota Yamaguchi, general manager of Sega's multimedia business development office, said.

Sega, Japan's No.2 player in games, hopes to get a leg up on market leader, Nintendo Co Ltd, with CD-ROMs - just as it did with the move from 8-bit to 16-bit games that can process twice as much video information.

Being first would mean Sega gets a name for glamorous CD-ROM games before Nintendo, giving it a better high-tech image.

But zapping its giant rival will not be as easy as in TV games, analysts say.

"CD-ROM will open up possibilities for more interesting games, but software support is likely to be too weak in the beginning," a technology analyst at Barclays de Zoete Wedd (BZW) Securities in Tokyo, Mr Boris Petersik, said.

Nintendo plans next January to release a CD-ROM adaptor for its Superfamicom, which at Y27,000 (\$264) will offer CD capabilities more cheaply than Sega's Y49,800 (\$487) Mega-CD adaptor or the Y80,000 (\$783) Wondermega.

A spokesman for Nintendo, Mr Hiroshi Imanishi, said: "Sega is only first out with the hardware. Games are about software."

Analysts agree that present games are not sophisticated enough to take advantage of the CD's increased capacity.

"Sega's present software doesn't require a CD yet," a technology analyst at Jardine Fleming Securities in Tokyo, Mr Jeff Zavattero, said. "It's a marketing ploy."

NEC Home Electronics, a smaller Japanese video game maker, launched a CD version of its game machine at the end of 1988, but analysts say it has not had enough attractive software.

The problem is that complex, realistic CD games will cost more and take longer to develop. Sega now has only 10 CD applications on sale.

National AMOA Raffle Results

A Raffle held by the National AMOA was drawn at the recent NSW AMOA Dinner on May 13th.

Mr. Gil Pollock, President of Premier Technology Manufacturers of Gottlieb pinball machines, who was visiting Australia for the Exhibition of his Company's range of products, was asked to draw the raffle.

First prize of a Gottlieb "Operation Thunder" pinball machine valued at \$5,640 went to South Australian Operator,

Bob Williamson from the Adelaide beachside suburb of Glenelg.

Second prize of an ACDC 26" video machine with a retail value of \$3,200 went to Paulette Maree of Campsie Amusements, Sydney.

The third prize of a "Street Fighter II" Champion Edition" PCB kit valued at \$2,995 went to Val Umashev, a Director of AGI who kindly donated the prize for auction. The auction realised \$2,500 and the "Street

fighter II" Champion Edition" kit was purchased by Mr John Sullivan of NSW Pinball services.

The Raffle was a success and raised a nett amount of \$4,680 for the National AMOA.

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THAT LAI REJECT,
THAT MAKES
LAI GAMES
THE BEST!!**

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SST is the ideal game for thousands of operators worldwide. Why? Because it consistently produces higher earnings and its Stainless Steel top just won't wear out!

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appreciate the serviceability, rugged trouble-free construction, and built-in cash box security.

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Safety Shields at
NO EXTRA
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ALL OTHER EXPORT ENQUIRIES TO PERTH OFFICE



Exclusive Rights do not take away Customer Choice

There have been suggestions that Exclusive Rights on products take away the Operators choice and force prices up.

Lets look at the reality of those claims. In the case of pinballs, Leisure and Allied Industries have the exclusive rights for Bally and Williams. Operators have the choice of either buying Bally or Williams from Leisure and Allied Industries or purchasing Data East or Gottlieb pinballs from other distributors.

When it comes to video games, LAI have the exclusive rights to Capcom and Konami, AGI have the Exclusive Rights to Atari, Jaleco and Data East and there are a number of other manufacturers who supply games in the Australian market on a non-exclusive basis. If you want to buy a Big Mac, the only place you can get it is at McDonalds but if you don't like McDonald's you could always settle for a Whopper at Hungry Jacks.

Exclusive Rights are a perfect example of "freedom of choice". If a manufacturer decides that it

is in their interest to do business with the distributor on an exclusive basis, that is the manufacturer's right and their "freedom of choice". If a distributor abuses those exclusive rights by charging an unreasonable price for the product, then the market will buy alternative products in preference. The Distributor would then have to choose between reducing their price or losing their exclusive distribution because the manufacturer obviously expects results on an exclusive distribution basis.

If McDonald's decided to increase the price of their Big Mac to \$5 and you could still buy a Whopper from Hungry Jacks at \$2.40, it is likely that McDonald's would rapidly lose their market share in favour of Hungry Jacks.

The same principles apply in the amusement game industry.

Australia is a very small market compared to the United States, Europe and South-East Asia. Geographically, it is very large and the ratio of the cost of distribution to sales,

particularly in the smaller States, is very high compared to other markets. Non-exclusive distribution arrangements tend to force prices down to a level where it is unviable for the distributor to handle the product. In those circumstances, the distributor cannot sustain the facilities and overheads necessary to service the operator's requirements.

Even under an exclusive distribution arrangement, no distributor in this country can survive in the distribution business without a substantial operational base. The fact is, whether we are prepared to admit it or not, the real profits in this industry are made by operators, not distributors, and if distributor's margins come under pressure through non-exclusive distribution arrangements, there is a real possibility that the standard of distribution in this country will decline and distributors will place more emphasis on operations. The reality is that a distributor can make more profit in 2 or 3 weeks operating a game, than he can selling it.

Machines Broken into for Boards

With hot games like "Street Fighter II" Champion Edition", there is an increasing incidence of machines being broken into with the prime motive being to steal the board and of course the thieves help themselves to the money at the same time.

There have been a number of instances reported in

Victoria, New South Wales and Queensland and no doubt it is occurring in the other States as well.

Operators should take care to keep a record of the serial numbers of the PCBs in their machines or if not, check with the distributor where you bought the PCB who

should have a record of the transaction.

If you have been unlucky enough to have any equipment stolen from a location, please send Leisure Line the full details and we will publish it in the hope that other Operators who may see the equipment elsewhere will report it.

KORTEK MONITORS

5% DISCOUNT

FOR ORDERS OF 10 OR MORE
All Monitors purchased from LAI have a standard
90 day warranty

20" MONITOR

**Now available with
FREE Voltage**

(No Transformer Required)

| SPECIFICATIONS | KTH - F20 |
|---------------------------|--|
| C.R.T. | 20" 90° Deflection In-Line Type |
| Input Signal | Separate |
| R.G.B. Video Signal Level | 2.5V - 5V P-P (Positive) |
| Sync Signal Level | 0.5V - 5V P-P |
| | HV Composite or HV Separate Negative or Positive |
| Scanning Frequency | Horizontal 15.75KHz, Vertical 60Hz |
| Video Bandwidth | 60MHz |
| Resolution (Centre) | 320 TV Line |
| Display Area | 11-365mm V-274mm |
| Input Connector (Signal) | 6 Pin Connector (AMP) |
| Power Source (Main) | 1-120VAC, 50/60Hz, 2-130VAC |
| Power Source (Degauss) | 220VAC + 15% |
| Power Consumption | 70W |

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available
separately if
required only
\$195**

**ONLY
\$395
each**

26" MONITOR

**Now supplied
with Stepdown
Transformer and
Upfront Controls
(NO EXTRA COST)**

| SPECIFICATIONS | KTX-2602S |
|---------------------------|--|
| C.R.T. | Separate |
| R.G.B. Video Signal Level | 2.5V - 5V P-P (Positive) |
| Sync Signal Level | 1.0V - 5V P-P |
| | HV Composite or HV Separate Negative or Positive |
| Scanning Frequency | Horizontal 15.75KHz, Vertical 60Hz |
| Video Bandwidth | 100MHz |
| Resolution (Centre) | 320 TV Line |
| Input Connector | 6 Pin Connector |
| Power Source | 100VAC, 50/60Hz |
| Power Consumption | 85W |

**Chassis
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\$350**

**ONLY
\$745
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ALL OTHER EXPORT ENQUIRIES TO PERTH OFFICE

An Inside Report on Quality Improvement

Williams Bally/Midway has always maintained a focus dedicated to producing the most innovative, reliable and highest quality games in the industry. To that end, we have recently begun a far reaching program to assure that every game coming off the assembly line meets not only our standards, but also the customers' demanding requirements for an easily serviced, top performing machine. This program, which began with the TERMINATOR TM 2 pinball, is called the Design Quality Audit (DQA).

DQA is a formal review of each game as it enters the prototype, sample and production stages. The review process involves every company function, and is driven by Quality Engineering, Reliability and Service personnel. In prototype phase, the review process entails meticulously examining the entire game including backbox, cabinet and playfield design. Each switch and every mechanism is looked at to make sure it will operate as consistently as current technology will allow. In addition, when questions do arise, they are formally documented and directed back to the design team for answers and solutions.

As the game enters its initial sample phase, prototypes are pulled out to gather audit information and assure that every item has been addressed. At this point, since production parts are being used, everyone has the opportunity to analyse how the game is going together. Any new issues which might arise are presented for immediate corrective action, with everything, again, documented to ensure the appropriate corrective action is taken. As

by: John Butler

the game is released and enter production, exhaustive reviews are undertaken for a final time. At this point, the vast majority of issues have been resolved, and it becomes only a question of cleaning up any minor details.

We ask ourselves the question, "Is this the best possible game we can produce?" When the answer is a resounding "Yes!", we begin shipping to the customer. There are some very real benefits to DQA that you should be aware of which include the following:

ATTENTION TO DETAIL

By documenting improvement opportunities and assigning follow-up responsibility, we make sure that we know exactly who is responsible for each item. We prevent the little things from slipping through the cracks and eliminate bigger problems that would otherwise occur down the line.

TIME FOR CORRECTIVE ACTION

Taking a formal look at the game early in the design process gives us time to improve the product well before it ever gets into production.

IMPROVED INTERNAL COMMUNICATION

Representatives from each department are involved in the DQA. Everyone's input and questions are evaluated so that we can learn from past mistakes rather than repeat them. To this end, the Customer Service Department's involvement is key. We do not only look at new mechanisms, but also at recurring problems.

The DQA has become the ideal forum for Service to air the "Voice of the Customer." This is critical since we recognise just how important our customers' feedback is for any game we introduce. Frequently, we can learn what needs to be improved and, if there is a requirement for any significant redesign or testing, we can then develop an action plan with very precise timetables.

BRAINSTORMING FOR SOLUTIONS

Not all of our problems are easy to solve and DQA has become an excellent forum for company-wide involvement to ensure answers and solutions. This might include what our vendors can do to improve a given situation. Can we design the parts for ease of manufacturing? Is there a way to make the design more fault tolerant?

TOP MANAGEMENT INVOLVEMENT

The Operating Committee for Williams Bally/Midway receives a copy of the results of every DQA and all department heads take a personal interest in daily status and resolution of all quality improvements - no matter how big or small.

The bottom line result from the entire DQA process is a more reliable, higher quality game. We concentrate on preventing defects in the early stages of product development, and follow-up throughout the production life cycle of every model because "When pure water flows from the upper stream, there is no need to purify further downstream."

TEST REPORTS

TIMEZONE

Dedicated games

1. Konami 'X-Men'
2. Atari 'Mad Dog McCree'
3. Jaleco 'B.O.T.S.S.'
4. Namco 'Starblade'
5. Midway 'Terminator 2' Gun
6. Namco 'Final Lap 2'
7. Sega 'Air Rescue'
8. Namco 'Four Trax'
9. Atari 'Steel Talons'
10. Sega 'Rad Rally'

Conversion Games

1. Capcom 'Street Fighter II'CE
2. Capcom 'Street Fighter II'
3. Capcom 'Knights of the Round'
4. Capcom 'Captain Commando'
5. SNK Neo Geo 'Fatal Fury'
6. SNK Neo Geo 'Soccer Brawl'
7. Video Systems 'Aero Fighter'
8. Konami 'G I Joe'
9. Capcom 'King of Dragons'
10. Capcom 'Final Fight'

Pinballs

1. Bally 'The Addams Family'
2. Williams 'Terminator 2'
3. Bally 'Party Zone'
4. Bally 'Gilligan's Island'
5. Williams 'Hurricane'
6. Bally 'Dr Dude'
7. Williams 'Earth Shaker'
8. Bally 'Harley Davidson'
9. Williams 'The Machine'
10. Williams 'Riverboat Gambler'

RePlay

Upright videos

1. Capcom 'Street Fighter II'CE
2. Midway 'Terminator 2'
3. Konami 'Sunset Riders'
4. Data East 'Captain America'
5. Midway 'Super High Impact'
6. Taito 'Double Axle'
7. Leland 'Indy Heat'
8. Taito 'Space Gun'
9. Namco 'Steel Gunner'
10. Capcom 'Captain Commando'

Best Software

1. Capcom 'Street Fighter II'
2. Atari 'Relief Pitcher'
3. Midway 'Total Carnage'
4. SNK 'Fatal Fury'
5. Strata 'Rim Rockin' B-Ball'
6. Capcom 'Knights of Round'
7. Technos 'Wrestlefest'
8. SNK 'Mutation Nation'
9. Fabtek 'Raiden'
10. Konami 'Turtles II'

Pinballs

1. Midway 'Addams Family'
2. Williams 'Getaway'
3. Williams 'Terminator 2'
4. Data East 'Hook'
5. Data East 'Batman'
6. Data East 'Star Trek'
7. Williams 'The Machine'
8. Gottlieb/Premier 'Surf'n Safari'
9. Williams 'Fun House'
10. Williams 'Hurricane'

JAPANESE GAME MACHINES

Table Videos

1. Capcom 'Street Fighter II'CE
2. Video Systems 'Aero Fighter'
3. Capcom 'Street Fighter II'
4. Namco 'Cosmo Gang the Video'
5. SNK 'Quiz-Dragnet II'
6. Sun Electronics 'Shanghai II'
7. Dynax 'Quiz TV Variety Show'
8. Video System 'Power Spiker'
9. Seibu 'Raiden'
10. SNK 'Soccer Brawl'

Upright/Cockpit Videos

1. Taito 'Double Axle'
2. Namco 'Driver's Eye'
3. Sega 'Air Rescue'
4. Midway 'Terminator 2'
5. Namco 'Final Lap 2 (Deluxe)'
6. Sega 'Rail Chase'
7. Jaleco 'Grand Prix Star'
8. Sega 'F1 Exhaust Note'
9. Sega 'Super Monaco GP Twin'
10. Atari Games 'Steel Talons'

Pinballs

1. Williams 'Hurricane'
2. Data East 'Star Trek'
3. Williams 'Terminator 2'
4. Data East 'Batman'
5. Midway 'Gilligan's Island'

Can You Become RICH in the Coin Machine Business?

A message to Operators from John Oswin

Sure you can! With the right business approach

The two key triggers to Success are **PRODUCT AND COMMISSION**.

(This may not be breathtaking information, but read on.)

You may already know that these are the two most important ingredients but you have a thousand reasons why it won't work for you.

The facts are if you have a negative attitude you will run your business accordingly. It is very easy to listen to one's negative self talk. "I won't buy a machine because things are slow and cash flow is sluggish". "I can't change my location commission because someone else will jump my location".

NEGATIVE TALK NEGATIVE RESULTS

To be successful you must be positive and adopt an optimistic action-based approach. Let us start with the first positive step towards your success.

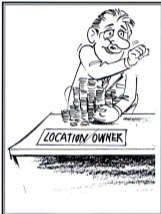
PRODUCT

The coin machine business sells entertainment. We are product driven in just the same way as the movie industry - poor product means no bums in seats, good product and it's a full house. The plain facts are that if you are to maintain or increase your gross income it will be because of quality games and machines.

I can hear the first negative thought coming back - LAI is trying to sell us machines. Well,

you are right, that's our business. The only difference is the operator, offers the machines to the end user - the paying customer.

Customers will be only attracted to your location if the product is right. I can give you an excellent example of product power.



LAI was operating a Lightning Fighters Lowboy in a video shop in Cheltenham Victoria. The machine was only grossing \$40 per week. It was very tempting to remove the machine but we gave the location one more chance and installed a Street Fighter II. It should also be mentioned that we sold the location on a reduction of commission from 60/40 to 80/20.

This machine is now grossing over \$400 per week - an increase of 1000%.

The question we must ask ourselves: How many locations are we operating that are not achieving their maximum potential?

You are the only person that can give an answer.

COMMISSIONS

The next question you may ask yourself. How can I pay for all this upgrading of equipment? One thing is for certain you will not get it from offering the location 50/50.

When the issue of lower commission rates was first discussed by our company, I like you, believed it was not a reality.

The norm was 50/50 and that was it - negative thoughts. I was, however, arguing against a very determined positive thinking Managing Director. The decision was made for me - lower commissions.

A year and a half later, we are now operating all locations on 70/30 and many on 80/20. I can tell you from experience the problem is ourselves. We think of excuses why it can't be done.

The next time you purchase a new game or machine, sell your location owner on a lower commission. Advise him that you are prepared to outlay a considerable amount of money to provide his location with the very latest machine but you require a commission rate of 70/30 to justify the expenditure.

You may be surprised with the ease of the negotiation, after all, he is in business like you. The point I am trying to make is if you don't try it you will never be given the opportunity.

Commission reductions are a must if you are to survive. If you run an average machine operation of around 100 machines with a gross income of \$80 per week you will bank an extra \$41,500 per year with just a 10% reduction from 50/50 to 60/40 your way. Not bad for asking the question.

For those of you who turn this page thinking it can't be done, think again. It may make you rich!

The Addams Family™

Creepy. Kooky. Spooky. Ooky.

A pinball experience for the whole family!

Created by the FUN HOUSE™ design team.

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The Top Selling Pinball of 1992 meets its match in "The Getaway"

Bally
Midway Manufacturing Company
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Locations For Sale

NSW

SOUTH SUBURBS VIDEO SHOP

Pinball
Currently Earning \$120 p/w
70/30 Commission Contract
Street Fighter II - Champion
Edition
Currently Earning \$325 p/w
70/30 Commission Contract

NORTH WEST SUBURBS SQUASH CENTRE

Neo Geo 6
Currently Earning \$130 p/w
70/30 Commission Contract
Street Fighter II - Champion
Edition
Currently Earning \$170 p/w
70/30 Commission Contract

WESTERN SUBURBS GENERAL STORE

Street Fighter II - Champion
Edition
Currently Earning \$420 p/w
70/30 Commission Contract

EASTERN SUBURBS MIXED BUSINESS

Street Fighter II - Champion
Edition
Currently Earning \$230 p/w
70/30 Commission Contract

WESTERN SUBURBS TAKEAWAY

Pinball
Currently Earning \$120 p/w
70/30 Commission Contract
Street Fighter II - Champion
Edition
Currently Earning \$325 p/w
70/30 Commission Contract

VICTORIA

THOMASTOWN MILK BAR

Street Fighter II (CE)
Netting \$250 p/w
30% Commission Contract

KEILOR VIDEO SHOP

Neo Geo 4 20"
Netting \$102 p/w
30% Commission Contract

TEMPLESTOWE VIDEO SHOP

Neo Geo 4 20:
Netting \$106 p/w
30% Commission Contract

CARRUM VIDEO SHOP

Terminator 2 Gun Game
Netting \$325 p/w
20% Commission Contract

LALOR MILK BAR

Streetfighter II
Netting \$198 p/w
30% Commission Contract

PRESTON MILK BAR

Knights of the Round
Netting \$190 p/w
30% Commission Contract

QUEENSLAND

CONVENIENCE STORE

Neo Geo 4 25"
Currently earning \$150 p/w
70/30 Commission under
Contract

TAKEAWAY

Neo Geo 4 25"
Currently earning \$125 p/w
70/30 Commission under
Contract

SKATE RINK

Neo Geo 4 25"
Currently earning \$125 p/w
70/30 Commission under
Contract

LEAGUES CLUB

4 machines
Netting \$500 p/w
Location Contract 30%
Commission

SOUTH AUSTRALIA

NORTHERN SUBURBS 7 DAY SUPERMARKET

Neo Geo 4-25"
Average Weekly Gross \$166 p/w
30% Commission under
Contract

WESTERN SUBURBS VIDEO SHOP

Neo Geo 4-25" on 30%
Street Fighter II (CE) on 20%
Average Weekly Gross \$430 p/w
Under Contract

NORTHERN SUBURBS SPORTS CLUB

Bugs Bunny Pinball &
Neo Geo 4-25"
Average Weekly Gross \$280 p/w
30% Commission under
Contract

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AT HOME

It's Happening in Our Industry

QUEENSLAND QUICKIES

Has anybody heard of a fishing trip recently being organised?

Black belt in Karate, who is in training, could it be the team at LAI? WATCH OUT!

WA WAFFLINGS

There's a few new arrivals in W.A. sale workshop. Welcome to Andy Barwick who arrived in Australia 6 months ago. He is very experienced in all areas of our industry but most of all the engineering side which he has outstanding qualifications in. Another new arrival to the workshop is Trung Pham. Trung has worked with L.A.I. for 2 years, but has spent most of that time as the No.1 T.V. specialist on our production line.

Talk about ingenuity, the other day an operator was telling me how the kids had somehow got a hold of his key and everyday they would take a handful of coin and lock the machines back up. It was not until they got greedy and took all the money that they were found out.

"As they say, all good things must come to an end."

SA SNIPPETS

Thanks to John Malone for helping out as sales manager the other day and recording some healthy sales.

Recently an L.A.I. tech was asked to do a service call on a pinball. To find the problem was the coin box and mech full of coins to the brim, was a terrible problem. True story.

Selling at its best. A customer rang the other day; after twenty minutes of heavy negotiating a

price was finalised on a dedicated machine only to be cancelled prior to delivery by a mother who said her son couldn't afford it with his lunch money allowance.

VICTORIANNIA

222 Russell Street has recently changed owners.

The new owners Lindsay Moore and Brian Wilson were last seen in the early hours of the morning armed with paint brushes giving the centre a new lease of life. We wish them both all the success in the industry.

Congratulations to Jeff Findlay of Active Amusements on his recent engagement to Julie.

Good to see Frank Baker up and around after a mystery illness left him bedridden for over a week.

Tony from J & F is presently relaxing in Honolulu. Tony must think the island is as big as Australia as he is intending to say there 3 months.

Mary Martin from L.A.I. Vic recently celebrated her 30th birthday. It was a Big, Big night for Mary, it was an even bigger Sunday. What is amazing is the amount of SAMBUCCA the human body can absorb in one night. Most of the guests should now have their clothes back from the Drycleaners.

NSW NEWS

The AMOA mini convention and dinner dance was held at the Airport Hilton on Wednesday, 13th May. It was great to see a large number of our regular customers and some newcomers in attendance. A good time was had by all and no

doubt some of the operators who stayed on for the dinner dance would have started work a bit later than usual the next morning.

One very disturbing aspect of the industry in Sydney is the recent spate of thefts. Not only have the thieves broken into amusement machines causing plenty of damage but they've also stolen cash and in many cases even the boards.

Mike Robinson recently lost a SFI C.E. board plus six Neo Geo cartridges and the mother board from units inside a video shop location.

What's even more disturbing is that these thefts occurred in broad daylight. There are lots of other similar stories including tales of Asian gangs holding kids at knife point in order to break into the machines.

If any operator hears of someone receiving boards from such thefts please speak up because it's a problem which must be stamped out quickly.

A warm welcome is extended to John Atterton, Rohan Hobbs, Ron Maxfield and Phillip Marchant - newcomers to the Sydney amusement machine industry. They have recently purchased LAI equipment on good street locations. Good luck with your sites and congratulations.

It's horses for courses. It seems city sites are completely different to country sites. At the recent AMOA mini convention one group of operators were talking and each one had opposite experiences with different products. It turns out that what was 'hot' in the city was 'cold' in the country and vice versa. We all know that country sites are usually well behind city sites when it comes to blockbuster games so if you are a country operator it pays to be patient.

TECHNICAL TOPICS

Innovation for Pinball Success

THE ADDAMS FAMILY™ pinball was designed as a game that represented much of what were the integral elements of the year's major box office success. We saw a theme that lent itself to creating a very exciting pinball machine and were fortunate to get the kind of support from Paramount Pictures and the movie's stars so that we could do a faithful adaptation that has already proven itself to be a very popular, high earning machine.

However, there is much more to THE ADDAMS FAMILY than meets the eye of the average player. We have incorporated some amazing all-new technical features that truly usher in a new era for maximum pinball playability, reliability and durability. One of the most significant achievements is the introduction of a dramatic state-of-the-art Electronic Flipper System that will now be the standard for all future Williams and Bally pinball machines.

This system EXACTLY mimics the feel and quality performance of our old flippers without the high voltage drawbacks of current being fed all over the cabinet. Most importantly, the flippers are controlled by the C.P.U. using patented software which detects improper operating conditions such as stuck end of stroke switches and then informs the operator through the dot matrix display. However, even when something like this does occur, the system does not allow flipper coils to stay on and burn up! The software is smart enough to recognise the problem and compensate in such a way that the FLIPPERS WILL STILL FUNCTION and thus keep the game collecting until adjustments can be made.

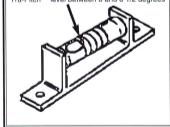
By: Pat Lawlor

To better understand how the new Electronic Flipper System has been designed, please be aware that the End of Stroke switches (E.O.S.) are now Normally Open! The switches should close when the flipper is energised. All E.O.S. switches AND the flipper button cabinet switches are now gold flashed computer grade leaf contact switches. DO NOT FILE or abrasively clean these switches! DO NOT REPLACE these switches with the old style tungsten high current type switches as intermittent operation could occur. Only low computer current is now carried through these switches. Also please note that unlike the old style flipper, an E.O.S. failure with our new Electronic Flipper System WILL NOT harm the flipper. The game will, in fact, notify you of the E.O.S. misadjustment in the test report, but will continue to play and keep bringing in revenues on location.

first time, games can be accurately pitched on location WITHOUT REMOVING THE GLASS. The first line on the level is approximately 6 degrees. Every line after that is approximately another 1/2 increment in pitch. Our recommendation for THE ADDAMS FAMILY to ensure maximum earning potential is to have the NOSE of the bubble between the first and second line on the level (between 6 and 6-1/2 degrees).

Last but by no means least, THE ADDAMS FAMILY brings to life a breakthrough technical advancement that has to be experienced to be believed. It is the industry's first ever LEARNING AUTO-FLIP FEATURE called Thing Flips! Made possible by the development of our Electronic Flipper System, and using patented artificial intelligence learning software, the small upper left flipper can learn to automatically and accurately shoot a ball into the right side swamp.

Tru-Pitch™ level between 6 and 6 1/2 degrees



But there's still more to THE ADDAMS FAMILY with the appearance of our new TRU-PITCH™ level located on the right shooter rail. Now, for the

When the game is placed in a new location, the learning process can be sped up by resetting the adjustment NEW LOCATION to "yes". If this is done, or if the game is FACTORY SET, it takes 5 PASSES THROUGH THE THING FLIPS mode for it to activate, during which the game is taking in necessary data. To activate Thing Flips, go through the left outer flipper return lane and send the ball up the centre ramp. The diverter will open and the left upper mini-flipper will auto-flip the ball! After learning, the feature is accurate about 65% of the time, with the player gaining the appropriate scoring reward.

Video Game has Players Queued Up

Every morning teenagers jangling loose change in their trouser pockets queue outside a video games store on Sydney's George St entertainment strip.

The doors open and in they rush to the rear of the two-floor complex, where the latest in video games is waiting: Street Fighter II - Champion Edition.

The manager of Timezone, Fay Leroy, said the popularity of SF2-CE (as it's known in the trade) is unprecedented.

"I didn't think I'd ever see anything top the Teenage Mutant Ninja Turtles game or The Simpsons game, but this has done it," Ms Leroy said.

But why?
"It's bigger and brighter, it's more sophisticated, more challenging."

A visit to the store at three o'clock on a Friday after noon found a queue three deep in front of each SF2-CE machine in Timezone's store.

Ms Leroy ordered four of the new machines early in April, just before NSW school holidays, and ordered another four three days later.

"The response was incredible," she said.

"We have kids waiting outside the door each day. Now that the holidays are over, we're still getting a small line-up on some days."

SF2-CE players slip a \$1 coin into the slot and then select a hero to be their fighter.

Heroes come from a variety of countries, Dhalsim from India; E Honda from Japan; Chun Li from China; Branka from Brazil; and Ken from the United States.

Players can attack the villains by giving their heroes three different strengths of kick-boxing and karate punches, from weak to mid and strong.

Heroes can also leap and somersault with the help of a lever.

One of the game's fans, an Asian teenager who would only be identified as "Johnnie", said the game's original version, Street Fighter I, came out three years ago.

"It's been the biggest game in Hong Kong since, where you'll find whole arcades of just Street Fighter games," he said.

Asked if he thought users would find the game a good way to vent frustration and stress, Johnnie laughed out loud.

"Are you kidding? Stress at our age?"

"They come here just to play the machine and beat it - and to get away from their little sisters and brothers."

Ms Leroy said anyone wanting to buy a SF2-CE would have to pay \$6,000. But she declined to say what Timezone's daily takings were on the eight machines.

TECHNICAL TOPICS

WILLIAMS CYCLONE LOSS OF GENERAL ILLUMINATION

PROBLEM

Loss of the playfields general illumination lights. Checking fuses only to find them all o.k.

CAUSE

On the bottom of the playfield there is a relay board that controls the playfields general illumination lights.

Locate this assembly and inspect for continuity.

SOLUTION

Check the molex type connector on it for any broken jaws or the connector itself being burnt.

Also, check the pins on the relay board for any bad or burnt solder joints.

WILLIAMS COMET SPEECH VOLUME ADJUST

PROBLEM

Is there a way to increase the speech level on Williams Comet above the regular sound level? Is your "Hey Dummy" a little low?

SOLUTION

It is quite simple to change the speech level. Look in the backbox at the sound board. A ribbon cable will be running from it to another small Pcb

that has 4 Eproms on it. You will see a pot on there. That is, more or less, a balance control. It adjusts the mix between the speech and the sounds.

SELF TEST

The easiest way to adjust it is to hit the "self test" button on the sound board and adjust it until it is suitable. One direction will cut down the speech level and the other direction cuts the sound level. You should be able to find a happy medium there.

NOTE

You may need to re-adjust the master volume control when you are finished. And you should have just the right mix!

GAME PREVIEWS

by: Professor Burko

F ZERO

NINTENDO PCB CARD FOR SUPER SYSTEM

Monitor: Horizontal
Controls: Custom
Nintendo
Control Pad x 2

F ZERO is a futuristic space Sci Fi game where you race on a space age Grand Prix track in a science fiction type city. Each craft hovers above the ground like Luke Skywalker's car in Star Wars.

Before the game commences, you are asked to select your hover-car with careful thought to the speed/weight ratio. Extremely careful driving is necessary in this game because the hover-cars use jet engines and can easily steer off course crashing into the city down below.

There are five custom hover-crafts to choose from giving plenty of variety in play. **F ZERO** has two game formats:

The practice track, and, the Grand Prix

The only strategy for winning the race is to stay alive and on the track!

SUPER MARIO WORLD

NINTENDO PCB CARD FOR SUPER SYSTEM

Monitor: Horizontal
Controls: Nintendo
Custom Control
Pads x 2

This game tells of the future adventures of our hero Mario and his friend Luigi as they once again have to save the princess and discover magic and mystery on their quest.

You control **Mario** and **Luigi** with the special Nintendo Control pads which give them speed, and enable them to jump and have 8-way movement. As with most of the **Super Mario**

games, you have to avoid fantasy creatures which will take your life and collect power-up items to give strength, magic and energy.

There are approximately 11 stages to **Super Mario World**. These are displayed step by step after completing each stage. Each stage is completed after you have mastered its particular creature.

I found that in this game some stages had a certain amount of difficult situations which will challenge the **Super Mario** expert players out there.

Conclusions: A very professional game system from Nintendo.

SUPER TENNIS

NINTENDO PCB CARD FOR SUPER SYSTEM

Monitor: Horizontal
Controls: Custom
Nintendo
Control Pads x 2

Super Tennis is the first game to be selected on the new Nintendo Super System which gives the player a very realistic tennis match. The player can choose to play doubles or singles or play alone with the Nintendo computer.

Options are selected at the start of the game which can make for a different game each time - for example, the type of court can be selected to play on: clay, hard, grass. All the classic tennis swings can be brought into play with the special Nintendo Control Pad. Players can also choose their special character before game commences.

The sound and graphics in this game show that Nintendo have put a lot of thought into the game design.

NINTENDO SUPER SYSTEM

Monitor: Horizontal
Controls: Custom
Nintendo
Control Pads x 2

Everyone can now play their favourite Nintendo game as there is a new professional system for the video game operator which is packed with features. The game PCB holds up to 3 games at a time and slots into a standard JAMMA connector so that the system is ready to use.

The two special control pads have been very well thought out in design to enable anyone owning a home system to play with ease with the professional unit - which Nintendo call their **Super System**.

The game modules are small PCB's which slot into a connector just like the SNK Neo Geo Systems. With the **LAI Nintendo Super System** cabinet you get all the features of a 25" 4-player Lowboy with the new custom Control Box integrated with the Nintendo system, giving the operator the best in cabinet, wiring and PCB design.

IT'S THE GAMES
THAT LAI REJECT,
THAT MAKES
LAI
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